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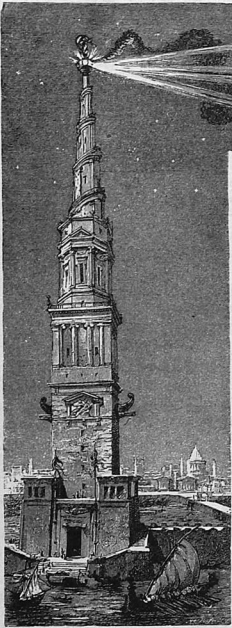
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NEW LAMPS FOR OLD.



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AMPS may be meant as comprehending all means of artificial lighting, though in comparison with the

modern mode of artificial illumination, all former times may be regarded as "dark ages." At the same time we owe much to the inventive ingenuity and elaborate workmanship of the artisans of former days.

Their patterns modernized, especially as regards repoussé or perforated work, are far more suitable, though somewhat less elaborate, than the old Persian and other oriental lamps imported, and which are unadapted to

gas and awkward in management, the bottom having to be taken out in setting in the light. Design in chandeliers, lamps and brackets, has benefited by the competition between gas and electricity. Each demands specific treatment in the mountings, and the supplementing of one by the other in the same article, for separate or combined use, such as having jets of one set outside, independent of the central light, affords opportunity for skillful artistic arrangement. The outer supports of light to an enclosed light take, in several instances, the unique and appropriate form of Eastern oil fonts. Clusters of candle forms for gas have appended to them, to sustain their character, the ancient saucers, introduced to catch falling wax, and thus aid the simulation. There are many exceedingly beautiful ancient oil fonts, with finely proportioned, slender tubular arms, which served for wall brackets and supply serviceable types. Ordinarily, apartments have an excess of light. The central chandelier, however, is through the introduction of brackets no longer looked to for the whole supply, and these particularly aid in graduating the light so as to display artistic adornments to the best advantage.

Antique patterns of chandeliers and lamps—Moorish, Persian, Turkish, old English, and Japanese—also the light, elegant styles of Louis XIV., which latter are in striking contrast to the heavy English makes imported, chiefly suitable for public buildings, obtain pre-eminence with the public. It is gratifying to find American artists entering so fully into the spirit of ancient designers. One notably beautiful chandelier has bulbous form of center, representing flower leaves, with masques between. A costly and artistically suggestive Japanese chandelier has round globes composed of plaques of metal in elaborate repoussé work, showing colored glass in the interstices. The article has pendant links below the center and at sides. The links of the supporting chains differ in design from each other, catching the light at different angles, and showing the elaborate workmanship to advantage. Figure designs in these show skillful management, as they appear symmetrical from whatever point viewed. A metallic chandelier globe in relief work is elaborated in the old German style, with the representation of warlike and pastoral scenes and customs of the East, graphically rendered. The fashionable self-colors for ceramic shades inside cuirasses are celadon, buff, and pink, giving good effect to the finely wrought metalwork. With these cuirasses, and centers of chandeliers similarly worked, metallic mounted mirrors will admirably accord.

Ormolu gilt, with its soft, reflective luster, is admirably adapted to richly decorated drawing and dining-rooms, in chandeliers candelabra and wall brackets in antique silver have a satisfying effect. A preference is given to brass over bronze for hall and alcove lights. In the chief apartments honors are divided. Jeweled, perforated metal owes its favor to the combination of brilliancy and solidity, the metal, too, in many instances subduing the light and affording reposeful rest to the eyes. In cuirasses of open repoussé of oriental workman-

ship droll effects are often introduced. Such is the beauty of design brought out, and the excellence of much of the workmanship, that we may be said to be all but independent of foreign goods, except that choice and new, tasteful styles imported will always command attention.

Really elegant, moderate-priced goods, in the way of brass lamps, semi-spherical, square, oblong, or other shape, with plain beveled glass, or jeweled, may be obtained at surprisingly moderate prices, compared with those that ruled years since. With these it is always well to demand some special character. Tasty lamps of beveled glass in gilded brass are admirably suited to alcoves and bay-windows.

Hall lamps afford especially fine scope for metal and color effects, only a moderate amount of external light being demanded. Among these are some showing fine iron grill-work. Leaves and branches, delicately wrought, are seen clambering upwards and outwards from the center, and, in their vigorous outgrowth, impinging on the plain or colored lights and wrought open-work. Prominent among fanciful forms is the Guy Faux lamp, with perforated canopy, designed to emit smoke, without light, suggestive by its black iron exterior, and the almost hidden light, of the dark deeds of conspirators. Ceramic ware, the patterns orientalized, find partial adoption for table lamps as bases, and again as massive supports for octagonal newell lights, these approaching the vase form. Panels of raised metalwork are also introduced in these.

We see designs for bracket heads in Flemish work, composed of hammered copper, which are really superb. Persian sun-spiral flames in bronze, dragons, masques, metal-shaped in branch form, with clusters of shells here and there upon them; also scroll forms of ancient type, with ribbon bands in character for branches, figure as heads to brackets.

The general designs in globes are too much hackneyed, but the very praiseworthy endeavor of leading manufacturers has resulted in unique productions in form, tints and delicate tracery. For upstairs and small chandeliers exquisite French etchings are introduced, richly ornamental in themselves, on low-cut globes. There is a delicate opal globe imported, showing folds and variously tinged with color sometimes melting into each other; also cracked glass and prints and tears in dark shades on diaper grounds, with which their hues contrast.

Some very decided improvements have been made in slide-light arrangements, of a strictly mechanical character. Not only have all difficulties in drawing down been overcome, but, in one of the latest patents, the padding in general use for the tubing—so liable to get out of order and to corrode—is altogether dispensed with. Manufacturers of artistic specialties in this line, who lead taste, aim to avoid stereotyped familiarized forms; but in examining general stocks it is well for purchasers to be posted in what is old, or so widely adopted as not to be in fashion. The task of selection with reference to the character of rooms, and the decorations with which lamps, candelabra and brackets are to be associated, will be facilitated by securing the aid of a professional expert, more especially if a hall or apartment is fitted up in some characteristic style. Dealers in these fixtures express surprise at the number of people who really do not know what they want.

Familiar objects affect public taste, and it is important that gas and electric-light fixtures and mountings should not be unsightly and deformed. There is more than ever the need of studied propriety in design to secure grace and elegance.

BED-ROOM LIGHTS.

See illustration on opposite page.

WE give on the opposite page a new and fine design for chandelier and bracket, suitable to a bed-room, by Mr. F. Thornton Macaulay.

Chandelier.—Antique workmanship; two lights; pipes and twisted work to give brass effect; perforated work of flat copper, $\frac{1}{4}'' \times \frac{3}{4}''$ section, polished; panel of brass repoussé represents ideal head; iron chains.

Bracket.—Japanese decorative forms; conventional lotus and lily; hammered brass, with lacquered surface below bracket, showing grotesques.

VERY few people really see the works of the old masters. Art only shows herself to a lover, and her greatest concealment is when people put on spectacles. She is shamelessly exposed in galleries to the crowd, but she need not blush—the crowd is blind—and while they are studying to see if her nails are well trimmed; and, what "Ruskin says" about her, she is having most lovely interviews with one who stands apart and silent.—*Edmund Russell.*

EMPLOYMENT OF COLORS.

THE greatest triumph of the colorist is in melting, softening and breaking color in large masses. Crude colors are, as a rule, to be avoided. A green compounded of blue, yellow, brown, and a dash of purple, will be far more attractive than one with which no tints are mixed. White and black are in nearly every case enriched and improved by judicious tempering with other colors. Yellow and red impart warmth to white; green or blue a certain coldness; so that a green-tinted white will look best in a pattern where there is much Indian red, and a pinky white may be opposed to much blue or gray. Black is always improved by a little blue. In nature we seldom see black unblended with some color. Black is, after all, relative and producible by contrast, and in some circumstances Indian red or burnt umber may stand for it, especially where a darker hue would be harsh and unpleasant. Brilliant colors in great quantity are by no means necessary for brilliant effects; they should be reserved as heightening touches. High colors in profusion are extravagant, and may be said to be demoralizing; the eye refusing to recognize their value becomes wearied; they will often look heavy and gaudy, whilst the same blended with sober tints will appear delicate and full of light. Indian red, blue, ochre and white, thus modified, will, when brought in combination, produce fine general effects. Bright colors, like jewels, should be used rarely and judiciously.

REPOUSSÉ WORK.—The name repoussé expresses precisely the process. In a pitcher, for example, after the base, bowl and neck have been formed, and the lip hammered into shape, the floriated pattern is penciled on the surface, and then by means of blunt chasing tools is hammered outward in masses. An intended rose will thus appear simply as a raised rounded surface. The pitcher is next filled with a cement of pitch resin, which makes a solid foundation for the chaser. The details are gone over, and the parts to be set back worked into position. On the skill of the chaser depends the finish and expression. If he is deficient in skill, the design comes out in a spiritless, characterless manner.

ROMAN CATACOMB LAMPS.—The reproductions of lamps found in the catacombs of Rome show admirable antique treatment of design. The covers of the oil vessels that were used by Christians bear religious emblems. The Pagan lamps show a mouse which was supposed to carry about with it a human soul.

A NOVEL candle-holder is a bronze shield transfixed with a sword nearly run up to the hilt, the socket of candle rising from the handle.



MOORISH LAMP.